



BUSTLE & SEW
LOVE TO SEW AND SEW WITH LOVE

MAGAZINE



Dandelion Hoop



Bunny Tail Pennant



Spring Badger Cushion



Cotton Spool Rabbit



Jungle Cats Hoop



Let Love Grow



Choosing Hand Embroidery Fabrics

Meet the Makers: Tiny Hand Embroidery and Fluffmonger

Rosie's Recipes: Going Meat Free

Pancake Day in March

How Green are your Flowers?

Mad as a March Hare?!

Plus: March Almanac, Tips for Stitches, Embroidering Text, Poetry Corner and more

A Bustle & Sew Publication

Copyright © Bustle & Sew Limited 2018

The right of Helen Dickson to be identified as the author of this work has been asserted in accordance with the Copyright, Designs and Patents Act 1988.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form, or by any means, without the prior written permission of the author, nor be otherwise circulated in any form of binding or cover other than that in which it is published and without a similar condition being imposed on the subsequent purchaser.

Every effort has been made to ensure that all the information in this book is accurate. However, due to differing conditions, tools and individual skills, the publisher cannot be responsible for any injuries, losses and other damages that may result from the use of the information in this book.

First published 2019 by:

Bustle & Sew
The Cottage
Oakhill
Radstock
BA3 5HT
UK

www.bustleandsew.com

Welcome to the March Magazine



Hello everyone!

Spring has definitely sprung here in our little corner of Somerset in England with daffodils, snowdrops, crocuses and the first of the primroses appearing in the hedgerows, whilst our village playing field boasts a lovely sprinkling of daisies. But Spring can be fickle, so though I'm writing this on a bright, warm sunny day, it could well be snowing again by the time you read it!

But, whatever the weather, there's plenty to enjoy between the covers of this issue - we chat to two very talented makers, look at hand embroidery fabrics, make pancakes and much more besides - as well as the six new Bustle & Sew designs of course.

I do hope you'll enjoy this month's edition, and just a quick reminder that the April issue will be published on the last Thursday of the month - in this case Thursday 28 March. So if you're a subscriber watch out for it arriving in your inbox then!

Helen xx





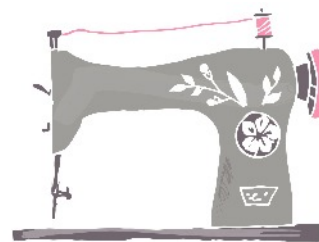
Tips for Stitchers

It's always worth taking the time to neaten the edge of your fabric before beginning your embroidery. If you don't do this then the edges may fray and the threads become caught up in the back of your work or even roll inwards so you end up accidentally stitching through two layers of fabric and have to unpick your work.



Between this month's covers ...

Tips for Stitchers	Page 4	Lovely Idea: Very Nice Mice	Page 40
March Almanac	Page 6	Embroidering Text	Page 41
Dandelion Hoop	Page 8	Cotton Spool Rabbit	Page 43
Pancake Day in March	Page 11	Pond Dipping	Page 46
Meet the Maker: Georgie Cooper	Page 13	Meet the Maker: Jenny Fluffmonger	Page 48
Lovely Idea: Unicorn Hobby Horse	Page 15	Lovely Idea: Vintage Patchwork	Page 49
Let Love Grow	Page 16	Badger Cushion Applique	Page 50
Choosing Hand Embroidery Fabrics	Page 19	Poetry Corner	Page 54
Great British Tastes: Custard	Page 20	Home Comforts	Page 55
Mad as a March Hare?	Page 22	In the Kitchen: Conversion Tables	Page 56
Bunny Tail Pennant	Page 25	Templates	Page 57
Taste of the Season: Kale	Page 28		
Rosie's Recipes: Going Meat Free	Page 29		
Taste of the Season: Cauliflower	Page 34		
Jungle Cats Hoop	Page 35		
How Green are Your Flowers?	Page 38		



March

March famously comes in like a lion and goes out like a lamb - or the other way around of course! The weather may still be blustery and cold - even stormy - and frosts are still a very real risk at night. But there is a sense that a corner has been turned, the equinox falls on or around the twenty-first and we know that there can be no return to the short dark days of winter - spring is here and warmer days are on the way.

March is often regarded as the first month of spring, but strictly speaking it straddles two seasons as the first twenty days before the spring equinox officially belong to winter. But it is in this month that the countryside around us begins to change colour from the sere browns, purples and greys of winter to the brightest of greens and the earliest spring flowers, such as the primrose and the crocus appear in fields and gardens.

March can give us glorious sunny days when the air temperatures climb dramatically and puffy white clouds dash across crystal-clear skies - though such days are often followed by frosty nights or rainy unsettled period. But March brings the spring and by the time the lion has uttered its final winter roar and made way for the gentler days of April the look of the land has been transformed and its life awakened.

Lide - an early name for March - is derived from the Old English word

“March is the first month of Spring. He goes through the woods, dotting the trees with green, to mark out the spots where the future leaves are to be hung. The sun throws a golden glory over the eastern hills, as the village clock from the ivy-covered tower tolls six, gilding the hands and the figures that were scarcely visible two hours later a few weeks ago.”

Chambers Book of Days,
1864

Hlyda, which probably referred to the loudness of the wind this month. The word has survived in

a country proverb that recommends the eating of “leeks in Lide and ramsins (garlic) in May”. The Anglo-Saxons named it *Lenetmonath* (length month) which refers to the lengthening of the days during this month.

Throughout much of the country the first hint of the coming season was characterised by the flowering of the Lent Lily - that golden harbinger of spring that we know as the wild daffodil. Writers from Elizabethan times describe how it grew in glorious profusion in damp open woodland, heathland and meadows. In March, country women came to the heart of London welling armfuls of the blooms, bringing a vivid splash of spring colour to monochrome city lives.

The daffodil has become the second emblem of St David's Day which falls on 1 March. The original Welsh emblem was the



leek - as St David advised the Welsh to wear leeks in their caps so they could tell friend from foe in battle. Perhaps the substitution of the daffodil is a result of the Victorian craving for elegance and daintiness - pinning a leek to your coat was felt to be a little rustic and uncouth, so the pretty yellow daffodil was substituted. It's too late to plant daffodils this year, but they are amongst the simplest and most rewarding to grow. Just make sure you plant the bulbs nice and early in the autumn and allow the leaves to die down of their own accord after flowering.

Yellow is the prevailing colour of early spring, its vivid hue catching the eye, even on the greyest days. The yellow part of the spectrum seems to attract insects on the wing this early in the year. The earliest blooming flowers signal their bright message that they are ripe with pollen and nectar.

Easter often falls during the month of March - although not this year. A complicated ecclesiastic formula dictates that Easter Sunday should be celebrated on the Sunday immediately following the first full moon after the spring equinox - unless that day itself is a Sunday which delays the celebration of Easter by another week. The

earliest that Easter Day can fall is March 22, and the latest more than a full month later on April 25. (This year Easter Sunday falls on April 18). But here in the UK the real day to celebrate is the day the clocks go forward and British Summer Time begins. Overnight the winter gloom is banished and we experience an instant feeling of wellbeing.

*“The year’s at the spring,
And day’s at the morn;
Morning’s at seven;
The hillside’s dew-pearled;
The lark’s on the wing’
The snail’s on the thorn;
God’s in His heaven -
All’s right with the world.*

*Robert Browning, Pippa Passes
(1841)*

On the second Monday in March the links between the nations of the Commonwealth are reinforced and celebrated. The Queen, in her role as Head of the Commonwealth, issues a message to all Commonwealth citizens and the day will be marked with various special events. In 1958, Commonwealth Day replaced Empire Day, which had been celebrated since the reign of Queen

Victoria. On that day school children used to decorate themselves in red, white and blue, the colours of the Union Jack, or take prams and bicycles to school festooned with ribbons or rosettes in these colours.

Mothering Sunday - the fourth Sunday in Lent - this year falls on 31 March. It was originally marked by processions to the Mother Church of the diocese. When these were discontinued it became a day on which young people working away from home, especially those employed in domestic service, would return to visit their mothers, traditionally bearing a gift of Simnel Cake. This is a rich fruit cake filled and decorated with marzipan: twelve balls of marzipan placed on the top represent the months of the year, or, if the cake is baked for Easter instead there will be eleven balls to represent the apostles minus Judas Iscariot.

In modern times Mothering Sunday, is more often known as Mother’s Day, a name imported from the USA (where it falls in May) during the Second World War. Mothers receive cards and gifts from their children and some of those whose children are still at home may even be treated to a day of rest!



Dandelion Hoop

Yellow is definitely the colour of early spring, and it won't be long until our village playing field is smothered in bright yellow dandelions heralding the arrival of the season.

This hoop is really easy to stitch, using only French knots stem stitch and straight stitch and for an extra quirky touch the dandelion stems continue over the outer ring of the hoop.

Shown mounted in 8" hoop.



Materials

- 12" square blue linen, cotton or blended fabric suitable for embroidery. I used blue as it reminds me of those crisp sunny spring days, but any colour would be fine as long as it is dark enough for the dandelion fluff to show up properly.
- Stranded cotton floss in two shades of yellow - light and dark, very dark brown, very dark green, white and DMC 4045 or another variegated green for the stems
- 8" wooden hoop

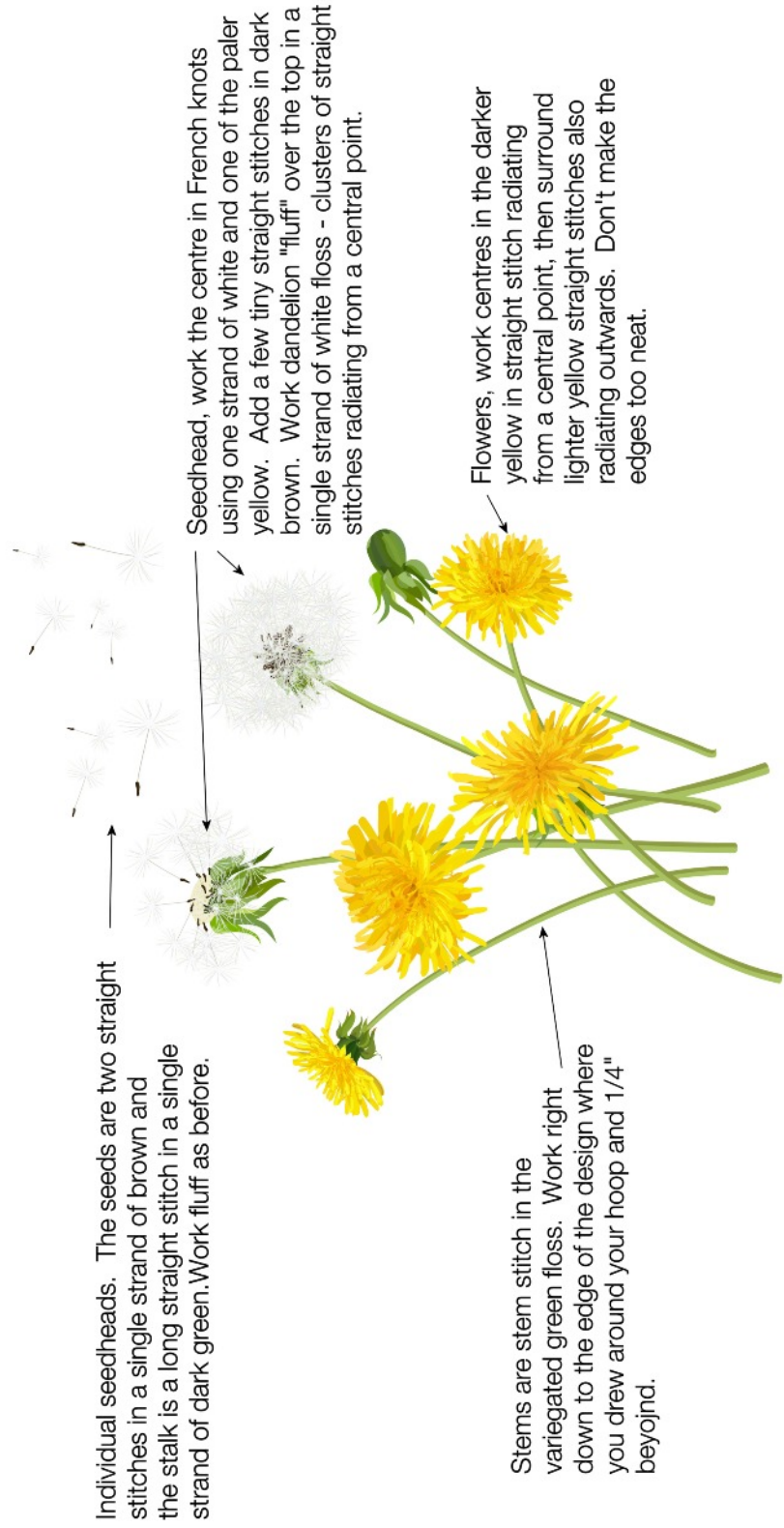
- Temporary fabric marker pen

Method

Use two strands of floss throughout except where otherwise stated.

- Iron the fabric well before beginning.
- Separate the hoop into two parts and place the inner in the centre of your fabric square. Draw around it with your temporary fabric marker pen. This will help you position the dandelion embroidery so that the stems "disappear" into the hoop.

- Transfer the design and stitch the dandelions in accordance with the stitching diagram.





- When your work is finished press lightly on the reverse and hoop up again.
- Mark the points on the hoop where it's touched by the dandelion stems.
- Remove fabric from hoop.
- Wrap green floss around the hoop where you've made the marks. You may wish to secure the ends with a dab of glue and then cut them short.
- Re-hoop your work.
- FINISHED!

Pancake Day in March!



March 5 is Shrove Tuesday, so why not whisk up a plateful of pancakes and try your hand at tossing them as high as you dare? (always a favourite with kids and pets!)

The custom of eating pancakes on Shrove Tuesday dates back many centuries and was originally part of the preparations for the Lenten fast. The last three days before Lent, known as Shrovetide, were the last chance people had to enjoy rich and tasty foods especially eggs and butter, so they took the opportunity to empty their larders before Lent began. Pancakes then were made with the eggs they needed to use up.

Although you can purchase pancake mixes it's really REALLY easy to make your own from a very simple mix of eggs, flour and milk and so much more fun too. And don't forget to toss your pancakes, kids love the fun - I used to hope against hope that one year one would get stuck to the ceiling (it never happened!) And waiting pets are always quick to snaffle up any casualties that don't quite make it back to the pan!

Ingredients

- 100 g (4 oz) plain flour
- Pinch of salt
- 2 eggs, lightly beaten
- 300 ml (½ pint) milk
- Oil for frying

Method

Sift the flour and salt into a large bowl then, using a wooden spoon make a hollow in the centre and pour the eggs into it. Gradually pour half the milk into the flour, working it in as you go.

Beat the mixture with a balloon whisk until it is free of lumps. Leave to stand for a few minutes, then add the remaining milk, beating continuously. The batter should have the same consistence as single cream.

Heat an 18 cm (7") shallow frying pan (you can purchase special pancake pans - mine came from Ikea, was very cheap and does the job perfectly). When the pan is hot add ½ tablespoon of oil and swirl it round to coat the inside. Remove from heat and wipe oil away with some kitchen towel being careful not to burn your fingers. This seasons the pan. Now add another ½ tablespoon of oil and heat.

When the oil is very hot pour in enough of your batter to form a thin layer (about 2 tablespoons) and tip the pan to spread it all over the base. It will take a minute or little less for the base of the pancake to become golden (you will see bubbles appearing on the top of the pancake and you can lift the edge with a palette knife or spatula to check).

When it's golden then flip the pancake over with the palette knife or seize the moment to showcase your pancake-tossing skills by holding the pan away from you and giving it a quick flick to turn the pancake over (clearly the more vigorous your flick, the higher the pancake will fly!).

Cook the other side in the same way - it will take very little time. Then slide your pancake out of the pan onto a warm plate. You have a choice of fillings. Rosie's preference is for Nutella and strawberries. As a child I used to enjoy golden syrup but now I prefer the traditional sugar and lemon juice. Yum!



“Just pour your heart and soul in to it and you can muddle through the rest”



TINY HAND EMBROIDERY

Georgie talks to us about her stitching style, her biggest inspiration and how she started her business, **Tiny Hand Embroidery**



Georgie Cooper is the Suffolk born and Sheffield raised stitcher behind Tiny Hand Embroidery, an Etsy shop specialising in black work embroidered hoops and wall hangings. A keen stitcher and maker from an early age, she uses her minimal colour palette to capture every detail of the natural world that fascinates her so much.

Just how much of your heart and soul goes in to it, and I wish that in the very beginning I had been more forgiving of myself. I was trying to balance university and my part time job with turning my hobby into a business, and really ran myself into the ground at times. These days I take the pressure off a bit and just create things with love and patience, and people are so much more appreciative of that, people can tell when something was rushed versus when it was cared for as it was made.



How did you get started?

I started embroidery in my second year of university after seeing a few accounts on Instagram. My perception of embroidery had always been that it was all intricate old-lady flowers and I had no idea people could be so unique and creative with it! I've always been a bit creative so I decided to give it a go and found it so relaxing and calming, the rest is history!

Where do you find your inspiration?

My biggest inspiration is the dramatic nature around where I grew up and then escaped to university. The countryside of Suffolk and Derbyshire really spoiled me, and I also love the detailed and scientific artwork that documents it all. I love getting right up close to



What do you wish you'd known before you started your own business?



every

Can you tell us a bit about your design process?

I always roughly sketch out the design into my sketch book first, and then sketch it again onto the fabric. I build up the design in layers, so I won't do a line of shading stitches all in one go, I'm quite chaotic with where I'll start stitching and there's never really a method to it, other than the fact that I just keep adding to random places until I'm happy!

Do you have a favourite product you've made?

As much as hoops are my comfort zone, I adore making wall hangings and flags. They just look so wonderful when they're done and all stitched together. I made one for my sister when she first moved into her new house, and seeing it pride of place in her hall way when I come in to her house gives me butterflies. I'm really wanting to work on my skills with the

this year so I can make more flags and embroidered goods!

What has been your biggest challenge?

It has been, and always will be, juggling my time. When I have a few commissions on the go at once and are still having to spend most of my time at work, it sometimes becomes more of a chore to pick up the scissors and thread than something I love, and I never want it to feel like that. After I finish a few commissions or start feeling like I'm losing that spark, I always indulge myself by making something just because I want to, just to keep the magic alive.

And your proudest moment so far?

Being featured on the DMC Instagram page definitely gave my heart flutters, but nothing beats the feeling when I make a sale on Etsy or get asked to do a commission. The fact that people appreciate it so much that that they want a piece of

is the biggest compliment, and I'm forever grateful for it.

Do you have any advice for someone wanting to start their own business?

Just pour your heart and soul in to it and you can muddle through the rest. It took me ages to figure out routines and learn how to run the business side of it rather than just the creative side, but it all falls in to place. Be selfish and indulgent and make things that excite you and make you happy, and that will see you through.

And finally, what are your plans for the future?

I want to really invest into Tiny Hand this year, starting with giving myself a real space to work! I've just moved into a house with space for a work room, and I'm hoping that some real magic can be made in there. I just want to keep creating things I love, and perfecting

Be sure to visit Georgie's [Etsy shop](#) to see her beautiful creations. She's also on [Instagram](#) too!



Look!
a lovely idea
Unicorn
Hobby Horse

I remember playing with a hobby horse as a child - and they have an enduring appeal even in this digital age. It's always fun to make your own, and this unicorn hobby horse is particularly attractive - you may end up making a whole stable of them!

Thanks Havalah for sharing with us.

Pattern and Tutorial free from Sisters, What!: [Unicorn Hobby Horse](#)



Let Love Grow

I've always enjoyed combining techniques, and this picture brings together hand embroidery and machine applique to great effect, I think.

The text and seedling stems are all hand embroidered whilst the leaves and bowl are machine applique - and making it particularly suitable for this month - can you see the March hare peeping out from the bottom of the bowl.

This would make a great cushion cover or bag, but I've chosen to mount my finished work on an artist's canvas block to display on my wall.



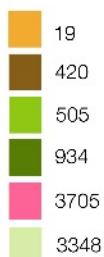
Materials

- 10" x 12" artist's canvas block (readily available online or from craft stores)
- 14" x 16" medium weight fabric for background
- DMC stranded cotton floss in colours 19, 420, 505, 934, 3705, 3348
- 7" x 3" (approx) fabric for bowl
- Small scraps of green fabric and felt for the seedling leaves
- Embroidery foot for your sewing machine
- Bondaweb
- Black and a pale colour sewing thread for your sewing machine
- Staple gun (to mount your work onto the canvas block)

Method

Use two strands of floss throughout.

- Iron the fabric well before beginning.
- Transfer the design to the centre of your fabric and work the hand embroidery first using the colour guide below.
- The text is worked in long and short stitch..
- The stems of the seedlings are worked in chain stitch, just mix the greens randomly - it really doesn't matter which stem is worked in what colour.
- The dots between the letters of the word "GROW" are worked in satin stitch.
- When the embroidery is finished press lightly on the reverse being careful not to flatten the stitches.
- Trace the bowl and leaf shapes from the REVERSE template onto the paper side of the Bondaweb. Tip: It may be helpful to number the leaf shapes as you go as they're all very similar - though having said that if they do get mixed up it won't be a disaster.



Let Love



G·R·O·W

- Cut out the shapes roughly and fuse to the reverse of your fabrics using a hot iron.
- Cut out carefully and position on your design. When you're happy with the positioning fuse in place, again with a hot iron, and protecting your work with a cloth. Be careful just to press and don't move your iron backwards and forwards in an "ironing" motion as this may cause your shapes to stretch or slip out of place.
- Fit the embroidery foot to your sewing machine and drop the feed dogs. With black thread in your needle and a paler colour in your bobbin go around the edge of each applique shape.
- Go around the bowl and some of the leaves twice and the other leaves just once. (Again choose randomly). Don't try to be too neat, you're aiming for a sort of scribbled effect.
- When finished press again on the reverse.
- Place face down on a clean flat surface and place your artist's canvas board on top, centering the design on the board.
- Fold over one edge of the fabric to the back and staple in the centre to hold in place. Check the design is level and centred, then fold over the opposite edge and staple in the same way.
- Continue with the other two edges, working from the centre outwards and pulling the fabric so that it's taut but not tight, you don't want to stretch and distort the design. Mitre the corners, trimming away any excess fabric.
- FINISHED!

Let Love



G · R · O · W



Fabrics for Hand Embroidery

The importance of choosing the “right” fabric for your project - so that your carefully worked hand embroidery which may well take you hours of concentration - looks its best can’t be emphasised too much. The fabric upon which you work your design is just as important as the threads, colours and stitches you choose - and sometimes even more so.

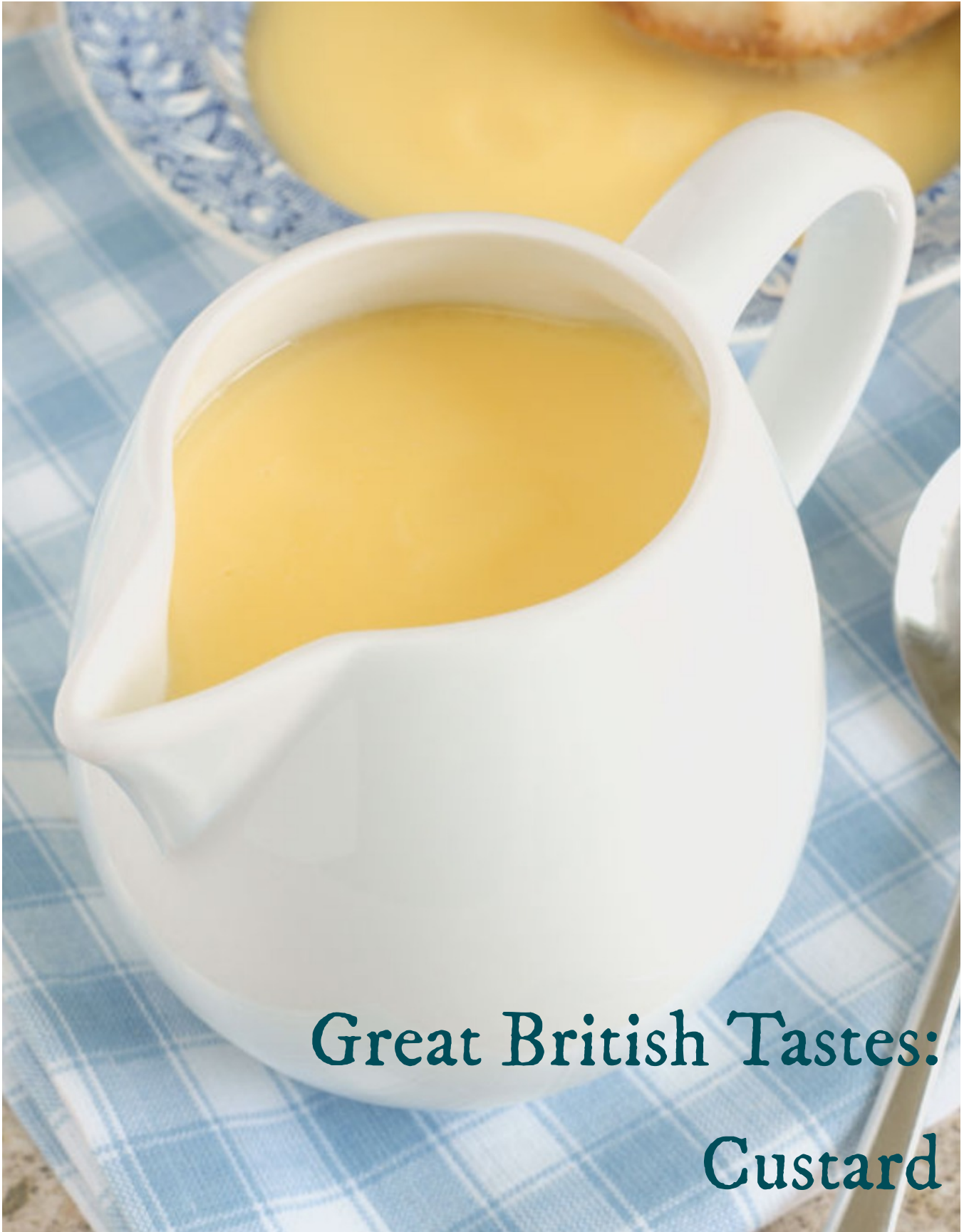
Any fabric can be embellished with embroidery, but some are much more suitable than others. Always choose the nicest fabric you can afford as, in fabric, as with many other things, you get what you pay for! Don’t spend time and effort on a project worked on cheap, poor-quality fabric that isn’t suitable for hand embroidery. Even if you don’t run into any other problems, the fabric won’t last as long and your embroidery won’t look as nice as it could have done.

All woven fabric has a grain - both lengthwise and crosswise - the grain refers to the weave of the fabric. The lengthwise grain runs parallel to the selvedge whilst the cross grain runs at right angles. Finally there’s the

bias which runs diagonally across the fabric. Squaring up your fabric so that you can hoop up on the grain will give you better results as mounting your fabric “off grain” or at an angle to the direction of the weave often leads to puckering or warping.

You also need to consider the type of stitching you’re planning to work when choosing your background fabric - it needs to be able to support your work. Denser, heavier stitching will usually require a heavier weight fabric with a fairly close weave that will support your stitching. The opposite is also true - light delicate stitching will disappear into a heavy fabric such as hessian.

And finally, consider how your finished work will be used before deciding upon your fabric. If your project will be laundered then choose a fabric (and floss too of course) that will be able to stand up to this. When working with linens and cottons if you’re unsure of the provenance then it’s a good idea to pre-shrink them before beginning work.



**Great British Tastes:
Custard**

Here in the UK we adore our custard - but not the pale hued crème Anglaise favoured by the French. No indeed, we love our custard vivid yellow and made with custard powder and hot milk. Our national favourite - and the original custard powder - is of course Bird's Custard, first formulated and first cooked by Alfred Bird in 1837, because his wife was allergic to eggs, the key ingredient used to thicken traditional custard.

After he discovered his custard was popular, Bird formed Alfred Bird and Sons Ltd. in Birmingham. By 1843, the company was also making the newly invented baking powder and by 1844 was promoting custard powder nationally. By 1895, the company was producing blancmange powder, jelly powder, and egg substitute. In World War I, Bird's Custard was supplied to the British armed forces.

The point of custard is essentially to moisten a dry pudding such as syrup sponge or apple crumble, but it can also become a pudding in its own right - for example in banana custard - a traditional favourite of school dinner days. Made a little thicker custard can be firm enough to be used as a layer, along with sponge cake, fruit - possibly jelly - and a topping of cream in that other traditional dessert - trifle.

But, it's fair to say, that custard is particularly delicious when served with a steamed pudding, such as syrup sponge, spotted dick and ginger sponge perhaps - none taste quite right when not surrounded by a steaming moat of custard, though somehow treacle pudding - perhaps because of its excessive sweetness, does seem to taste better with cream.

The main reason we turned away from traditional custard to the use of custard powder is probably because it's much easier to make custard using powder rather than the traditional method using eggs, milk and vanilla.

Traditional custard does have a reputation for curdling - a word like "separate", "split" and "collapse" that strikes fear into the heart of many British cooks. If your custard does curdle though - don't be dismayed as it can often be rescued with a good beating in a cold bowl with a balloon whisk.

Mad as a March Hare?



The gambolling, leaping, boxing and chasing antics of hares at this time of the year gave rise to the expression "Mad as a March Hare" But this behaviour is just part of their mating rituals and isn't solely confined to March as their breeding season extends from January to October. You're more likely to spot hares behaving in this way in early spring however, before the crops and hay meadows grow tall enough to screen them from view.

A female can rear three or four litters a year, each of two to four young. The young, known as leverets, are born fully furred with their eyes open and are left by the female in forms (shallow depressions in the ground - another difference from rabbits - hares don't dig burrows) a few yards from their birth place.

Once a day for the first four weeks of their lives, the leverets gather at sunset to be fed by the female, but otherwise they receive no parental care. This avoids drawing the attention of predators to the leverets at a stage of their lives when they are at their most vulnerable. Foxes are important predators of young hares and where foxes are common there probably won't be very many hares.

Although hares superficially resemble rabbits, close up the differences are unmistakable. For a start they're much larger than rabbits, reaching between 19 and 28" in length, with black tipped ears that are much longer than rabbits in relation to the size of their heads. Their legs are also much longer enabling them to achieve speeds of up to 40 mph.

The brown hare originated in continental Europe, but probably did not radiate northwards before Britain was cut off from the mainland by the formation of the English Channel. If that was so, then the mountain hare is our only native hare species. The brown hare was possibly introduced to this country by the Romans. However it arrived, by the late 1800's

there were about four million brown hares in Britain. But recent surveys show the brown hare has declined by more than 80% during the past 100 years and the decline is ongoing. The reasons for this aren't entirely clear, but intensification of agriculture has certainly been a major factor. Hares don't hibernate or store very much of fat in their bodies and so they need a constant food comprising a variety of grass and herb species that mature in succession throughout the year. Today's modern farms are intensive and specialised, either growing crops like wheat and oilseed rape, or raising livestock for meat and dairy produce.

A hundred years ago most farms were mixed enterprises, with a patchwork quilt of fields which provide year-round grazing for hares as well as long crops for them to hide in. Modern cereal farms provide little or no food for hares in late summer and autumn, and livestock farms have few crops for them to hide in. Modern farm machinery and pesticides also kill many hares as their first defence is to freeze when threatened in spite of their phenomenal speed when running.

I would often see brown hares chasing each other in the fields above Ben and Daisy's favourite kennels in Devon, though you do have to be quick to spot them as they do move amazingly fast! The most likely place to see them is in lowland areas with traditional mixed farming methods, though you may also see them on golf courses and among sand dunes.

Early morning and evening are the best times to go looking for hares as this is when they're at their most active. And if you should spot two mad March hares boxing, they will probably be males fighting over a female discouraging an unwanted suitor.

Spring Bunny Wreath



An old favourite - my Spring Bunny wreath - or maybe it's a hare - just look at those ears! But whether rabbit or hare, just [CLICK HERE](#) to download the pattern.

Bunny Tail Pennant

Easter is late this year, falling towards the end of April, but it's always good to get a little ahead with your stitching - and this bunny tail pennant will be the perfect addition to your decorations this year.

Measuring just over 8" long (not including pompom) and just under 6" wide, it features some easy hand embroidery - and a large bunny pom pom tail too of course!



Materials

- 7" x 9" pale pink (or colour of your choice) fabric for front of pennant
- 7" x 9" backing fabric (use the same fabric or white - it will not show when the pennant is hung)
- Stranded cotton embroidery floss in black, purple, dark green and a selection of colours of your choice for the floral embroidery. I used a bright pink, orange, cream, blue, yellow and two shades of green.
- 6 ½" narrow wooden dowelling rod for hanging
- 9" white ricrac braid or other ribbon or tape for hanging
- Large white or cream pompom
- Glue gun



Method

- First work the embroidery on the front panel. Transfer the design using the full size pattern - the bottom of the floral pattern should be approximately 1 ½" up from the bottom of your fabric. Centre the design vertically.
- Stitch using two strands of floss throughout as follows:
 - Black text is worked in split stitch
 - "Bunny tail" is worked in chain stitch. I worked the top and bottom halves of the text in two different colours. Just draw a line across the text before beginning to stitch if you want to do this - it will keep the colour change level across the words.
 - The large flower is worked in radiating straight stitch. I find it easiest to work stitches at 12, 3, 6 and 9 o'clock to begin with, then fill in between them. The centre of the flower is a cluster of French knots.
 - The leaves and remaining flowers are all satin stitch.
 - When your embroidery is finished press lightly on the back being careful not to flatten your stitches.
- Fold in half vertically and press with your hands, then open up your fabric again. On the reverse draw a line from the bottom centre point to a point 1 ½" up each side to create the point at the bottom of the pennant. Cut along this line. Repeat for the backing fabric.
- Place the backing fabric and your embroidery with right sides together and machine stitch around the edge using a ¼" seam allowance. Leave a 2" gap at the top edge for turning. Clip corners and turn right side out. Press. Slip stitch turning gap closed.
- Fold over 1" at the top to the reverse of the pennant to form a channel for the dowelling.
- Machine stitch ¾" from fold across the width of the pennant. Slip dowelling into the channel you have formed.
- Trim away some of the back of the pompom so it will sit flat against the wall when you hang your pennant and then With your hot glue gun glue the pompom to the bottom point (you can stitch in place if you prefer).
- Attach ricrac braid to the ends of the wooden dowelling - I used the hot glue gun to keep mine in place.
- Hang your pennant!







Taste of the Season: Kale


Kale grows all year round, but is most plentiful from mid-autumn to early spring. Like parsnips it's said to be at its best after the first frosts, making it a real cold-weather stalwart, and perfect in March before other spring greens are ready to pick.

This brassica is packed full of flavour, but isn't a particularly popular vegetable here in the UK, though in recent years it has been marketed as a "superfood" causing consumption to rise. Its lack of popularity may be that people aren't cooking it properly - lengthy boiling is completely unnecessary - it's great stir fried and can even be eaten raw. Don't keep it too long in the fridge though as it becomes increasingly bitter the longer it is kept. Its reputation may also have suffered from its connection with wartime rationing. The Dig for Victory campaign during the Second World War praised its easiness to grow and super-nutritious qualities - but that may be exactly why people stopped eating it at the end of the war when more exciting foods returned to their plates.

In northern Germany, where kale is celebrated as a star ingredient, clubs and societies will regularly host a rather unfortunate sounding *Kohlfahrt*, meaning "cabbage walk" during the winter months when kale stews - together with lots of sausage and schnapps - are enjoyed in huge quantities.

Rosie's Recipes: Going Meat-free





Here in our family we've been watching the increasing popularity of veganism with interest. After quite a lot of discussion we've decided that we don't think this is a path for us, but we have consciously decided to eat less meat - perhaps at no more than two or three meals each week. We have never really been big meat-eaters, which means Mum has a great selection of vegetarian recipes to hand, and I'd like to share a few of them with you now.

Cheese and Tomato Pasta Bake

Here in the UK we've always loved our pasta - in the past we used to eat macaroni, but now I make this recipe for Freddie with penne tubes instead. As an aside, did you know that at the beginning of the nineteenth century our dandies were called macaronis because they wore wigs with white curls that were supposed to resemble the pasta.

Ingredients

- 225 g dried penne pasta
- 1 medium onion, chopped
- 1 tablespoon oil
- 400 g tin of chopped plum tomatoes
- 4 teaspoons tomato puree
- Fresh basil
- 75 g butter
- 50 g plain flour
- 1 teaspoon mustard powder
- 425 ml milk
- 225 g grated cheese

Method

- Pre-heat your oven to 200C, 400F, gas mark 6. Boil the pasta in the usual way according to the instructions on the packet and drain well.
- Fry the chopped onion gently in the oil and add the drained tomatoes, tomato puree and plenty of basil. Cook together for a few minutes, and season to taste.
- Make the cheese sauce. Melt the butter in a saucepan, stir in the flour with the mustard and cook for a minute before pouring in the milk. Stirring all the time, bring to the boil and add 175 g of the grated cheese.
- Stir the tomato mixture into the cooked pasta and spoon either into individual baking dishes or one large dish.
- Cover each dish, or the single large dish, with the cheese sauce and sprinkle the remaining cheese on top.
- Bake in the oven for 20 minutes or until golden brown.
- Serve hot with a nice green salad.



Welsh Rarebit

There are at least three, and probably many more(!) versions of this toasted cheese dish. This one includes beer which gives a lovely tangy taste - cheese and ale do compliment each other beautifully. This is a lovely dish to include in a weekend high tea, after a long dog walk through the woods.

Ingredients

Serves four.

- 200 g strong cheese - Cheddar or a good Cheshire, grated
- 25 g butter
- 1 level teaspoon mustard powder
- 2 teaspoons plain flour
- 4 tablespoons beer

- Pepper to taste

- Four slices of bread, toasted on one side only.

Method

- Put everything except the bread in a saucepan.
- Stir well and heat gently until all is melted and well mixed together.
- Spread over the untoasted side of the bread and brown under the grill.
- Lovely served with chutney - we particularly like mango chutney with our Welsh rarebit!





Homity Pies

These originated in the West Country during the Second World War when meat was rationed. They were made popular later by Cranks, one of the first successful all vegetarian eateries. Recipe serves 6.

Ingredients

For the pastry:

- 175 g plain wholemeal flour
- 50 g plain white flour
- Pinch of salt
- 50 g butter
- 50 g vegetarian lard
- 2 tablespoons cold water

For the filling:

- 350 g potatoes
- 450 g onions
- 3 tablespoons vegetable oil
- 25 g butter

- 1 tablespoon chopped parsley
- 110 g Cheddar cheese, grated
- 2 garlic cloves, crushed
- 1 tablespoon milk.

Method

- Pre heat your oven to 220C, 425F, gas mark 7.
- First make the pastry. In a large bowl, mix together the flours and salt. Cut the fats into pieces and then, using your fingers, rub into the flour until the mixture resembles breadcrumbs. Add the water and gently gather the pastry together into a ball. Knead lightly then wrap the pastry ball in clingfilm and chill in the fridge for 30 minutes. Roll out the pastry and line six 4" (10 cm) individual tins.
- Boil or steam the potatoes for the filling until tender. Chop the onions, saute in the oil until soft but not coloured. Then combine the potatoes and onions, add butter, parsley, half the cheese, garlic, milk and seasoning to taste. Cool then use to fill the cases.
- Sprinkle with the remaining cheese and bake in the oven for 20 minutes until golden.

Boston Baked Beans

Packed with flavour, and ideal to serve on toasted bread or in jacket potatoes, these beans are a great supper idea. Recipe serves 4.

Ingredients

- 225 g dried black eyed beans, soaked overnight in cold water (or use the canned variety)
- 2 tablespoons olive oil
- 1 large onion, peeled and chopped
- 1 large garlic clove, peeled and finely chopped
- 600 ml dry cider
- 150 g passata
- 2 tablespoons tomato paste
- 1 tablespoon black treacle

- 1 tablespoon demerara sugar

- 1 teaspoon French mustard

Method

- Drain the beans, rinse under cold running water, then put into a large pan. Cover with plenty of fresh cold water, bring to the boil and boil steadily for 10 mins. Lower the heat, cover and simmer for a further 20 mins (skip this step if using canned beans)
- Heat the olive oil in a second pan, add the onion and garlic, and fry gently until tender. Add the cider, passata, tomato paste, black treacle, demerara sugar and mustard. Bring to the boil.
- Drain the beans and transfer to a casserole. Stir in the tomato mixture. Cover and cook in the oven at 170C, gas mark 3 for 1 ½ - 2 hours or until the beans are tender. Check and stir occasionally during cooking and add a little extra cider or water if necessary to prevent them drying out. The finished sauce should be thick and syrupy.





Taste of the Season: Cauliflower

Cauliflower is available throughout the year, and is possibly at its best right now. The fleshy buds or florets are packed full of stored vitamins - and did you know that it's another plant (along with forced rhubarb) that you can actually hear growing when conditions are right? In warmer weather cauliflower heads can grow up to about an inch a day causing a loud squeaking noise.

Rather like kale, this humble vegetable does suffer from being overcooked and if you don't think you like it then this may be the reason why. It's subtle savoury flavour is easily spoiled by too much time in the pan. All too often you're left with a white-grey mush and the horrible smell of over-cooked brassica. Cooked properly - which usually means for a short time, cauliflower should be firm and flavoursome with a slightly nutty taste.

For a vegetable it's relatively high in protein which together with its firm, almost meaty texture, makes it a favourite amongst vegetarian cultures - notably on the Indian sub-continent where it's frequently paired with bold flavours like cumin and turmeric.

To select a good-quality cauliflower, look for firm bright florets, surrounded by fresh green leaves. Although the leaves are often discarded these too have plenty of flavour and can be cooked in a similar way to cabbage.

Jungle Cats Hoop

I love the way that the trend for rich dark colours combined with exuberant foliage is developing - and so I thought I'd join in with these two little jungle cats peering out from a cluster of banana leaves.

The leaves and cat bodies are hand applied in place, then the embroidery is worked over the top. It's really important to be accurate when placing your applique pieces, and so this probably isn't a beginner's project, you will find it much easier if you have some experience.

Cats are shown mounted in 7" hoop.



Materials

- 11" square navy blue, dark green or other dark coloured fabric for background. I actually used a nice wool blend felt as I decided a non-woven fabric would be easiest to work with. Whatever you choose, make sure it's a medium fabric as there is a lot of stitching and applique - a quilting weight cotton simply won't be able to support your work.
- Stranded cotton floss in 3 or 4 shades of green, nut brown, dark and light coral, pale pink, amber, light grey, light blue and black. Additionally to match the felt you choose for your cats.
- Scrap of felt in three shades of green as well as dark and light grey.
- Bondaweb





Method

- Transfer design to centre of fabric - this will help you position your applique pieces accurately.
- Trace the applique shapes from the REVERSE template onto the paper side of your Bondaweb and cut out roughly.
- Fuse to your felt and cut out carefully.
- Peel off paper backing and build up your applique design.
- The design is essentially in three main parts, the large leaves, the cats and the smaller leaves.
- Begin with the large banana leaves at the back, then place the cats on top and finally the cluster of smaller leaves. Fuse each of the three parts of the design (see paragraph above) into place as you go in order to provide a secure background to add the next part on the top. Be sure to protect your work from the hot iron with a cloth.
- When you're finished give your work a final press on the reverse.
- Now work the embroidery using the stitching guide on the next page and two strands of floss throughout *except* where otherwise stated.
- I haven't specified exact floss colours, or how to mix your greens and browns for the leaves as I think this is part of the attraction of freestyle embroidery - being able to follow a pattern, but use your own creative instincts to make the piece uniquely your own. I have provided a large photo as part of the stitching guide however, if you wish to follow my colour suggestions.
- When you've finished the embroidery press your work lightly on the reverse being careful not to flatten your stitches.
- Mount in hoop.



Jungle Cats Stitching Guide

Cats are appliqued to main fabric with small straight stitches.
Light grey cat has blanket stitch around ears and dark cat has satin stitch around ear inners.

Eyebrows are back stitch

Noses are satin stitch.

Muzzles and inner eyes are satin stitch in a single strand of floss.

Whiskers are straight stitch in a single strand of floss.

Add a tiny white stitch to black pupils to make eyes "sparkle."



Large flowers are satin stitch with a cluster of French knots at the centre. Small buds are bullion stitch but satin stitch would be fine.

Flower clusters satin stitch and stems are back stitch.

Leaves: applique to main fabric with blanket stitch and work main vein with back stitch. Add a few extra veins in straight stitch. Choose greens and browns at random.

Use two strands of floss except where otherwise stated.

How Green are your Flowers?



Today we're much more conscious of the impact our actions have on our environment - but have you ever considered the effect of those stacks of green floral foam popular with flower arrangers across the globe?

Last year Sir David Attenborough's series Blue Planet II opened our eyes to the impact of those tottering stacks of plastic plant pots found in sheds, greenhouses and garden centres across the country. But have you ever considered the more sinister threat lurking in cupboards and under sinks - those bricks and cylinders of green floral foam?

Floral foam was invented in the 1950's and has been used by florists and home flower arrangers ever since as it's absorbent, resilient and great at keeping your flowers in place. But .. it's non-recyclable and doesn't biodegrade, making it a serious environmental threat. Manufacturers are currently trying to develop alternative biodegradable foam, but in the meantime perhaps we should be considering more environmentally friendly alternatives, and returning to the more old-fashioned methods of using scrumpled chicken wire, pin frogs and more.

Chicken wire is ideal for using in opaque containers and for creating large displays. It's lightweight and can be moulded into cylinders, spheres and more irregular shapes such as for displays

around doors, archways and up staircases. It will generally retain its shape without the need for additional fastening and, as long as you are prepared to take the time to straighten it out, can be reused indefinitely. You can find different colours of chicken wire, including on-trend copper, if you plan to place it where it will be seen.



Pin frogs, flower frogs or the Japanese name kenzan, come in many different sizes and shapes that can be used in almost any container. They have the virtue of being both reusable and cheap. A pin frog is basically a weighted disc topped with a bed of pins that can be placed into the bottom of a container. You push each stem into one of the prongs. They are widely used by Japanese floral designers.

Pin frogs are also good to use in conjunction with chicken wire. Try using one in the bottom of a container to make your arrangement really secure if you want to use a heavier branch or stem. They are very heavy so will stabilise the

container. You can also use specialist florist's glue to stick them to the base of the vase.

If you don't have either of these, then a simple method of keeping stems in place is to use a criss-cross grid of florist's or other tape across the top of your vase.

For natural looking arrangements, create structural support by using branches from shrubs or trees, placing them first and ensuring that their side branches cross or come close enough together to provide support to the flower stems. Depending on the season you could use berried branches in autumn or blossom at this time of year so that these branches will also form part of your design.

And finally, a great tip to keep the water clear is to dissolve a quarter of a baby's sterilizing tablet into the water.





Look!
a lovely idea

Very Nice
Mice

This little mouse from Anne Wood is absolutely adorable and even nicer, Anne has generously made the pattern available for free!

You can find the pattern for his little felt boat in Anne's online shop.

Tutorial available from Anne Wood : [Very Nice Mice Pattern](#)





Embroidering Text

We love stitching script here at Bustle & Sew and text features in many of our designs. Here's some tips on making your stitched letters the nicest they can be

From very early on embroiderers have enjoyed stitching letter shapes into their work, often as samplers, worked by young girls or women to demonstrate their proficiency in the ladylike art of embroidery. The earliest surviving sampler which is signed and dated, was made by Jane Bostocke who included the date 1598 in the inscription. However the earliest documentary reference to sampler making is recorded in 1502. Very early samplers though, don't feature the alphabet which didn't appear until the 17th century.

Alongside samplers grew the practice of marking linen with an embroidered monogram - both as a means of recognition, particularly in the days when washing was sent to the laundry rather than done at home - and later as a decorative way of personalising an item of linen or clothing.

Today lettering or text is often incorporated as an integral part of a design. The thought of embroidering text can sometimes be a little daunting, though often the little quirks and wiggles arising through hand stitching do add a little extra individuality to the piece of work. But it's true to say that there comes a point when quirkiness simply becomes

poor workmanship, and I hope that you'll find the hints and tips below useful when stitching text. And don't forget to find inspiration for your stitching of letters - just flicking through a magazine or visiting one of the many fonts sites will give you great ideas for different treatments of lettering.

When choosing your textile and thread, keep in mind what the article you're making will be used for. Cotton is great for sheets and other linen, whilst embroidery floss or cotton thread is best for linen, sheets, clothing or any article that has to be frequently washed. You can wash wool embroidery gently by hand, as you would lambswool or cashmere, but it really is best not to simply chuck it into the washing machine!

The choice of stitches for text is endless. Padded satin stitch is the traditional choice for monograms because it is slightly raised and clear cut, but simply outlining the letter with chain, stem or back stitch can be effective, whether the outline is then filled or not.

Stem or back stitch are great stitches to choose for text, and for the smallest letters you are best to use back stitch as it gives the finest line. Whatever stitch you choose, be sure to

reduce the size of the stitches slightly as you go around curves, this will make the letters much smoother in appearance. Sometimes it is better to overlap one stitch over the other where two lines meet. This makes a sharper point than when you bring both stitches together into the same hole.

Be precise about keeping angles clear-cut and straight lines really straight. Sometimes moving a stitch just one thread to the left or right can make all the difference to the accuracy or legibility of small size letters. Be sure to consider the shape of your letters and the best way to stitch them before you begin. Think about how the components fit together and, particularly if you are stitching on lightweight fabric, avoid carrying threads across the back.. You don't have to stitch letters in the same way that you write them with pen and paper.

It's much better to fasten off and begin again than to have threads showing through to the front of your work. If you find this too much of a pain, then try arranging your text so that the letters join, eg by using a cursive script. Then you won't have to worry about carrying threads, just about what motto, phrase, poem or quotation to stitch n

Cotton Spool Rabbit

I love finding new uses for objects that might otherwise have been discarded, especially if they've stood the test of time and have survived for years, if not decades.

Last month I used smaller cotton spools or reels as the base for mini cactus planters and this month, with Easter on the way, I thought it would be fun to use a larger spool to seat a little felt rabbit - a fun addition to your seasonal decorations perhaps? The spool I used is 2" tall and modern versions are readily available. The rabbit stands 3 ½" tall to the very tips of his ears.



Materials

- Scraps of grey and light pink felt
 - Additional strip of felt to wrap a couple of times around your cotton reel.
 - Strip of printed cotton fabric ¼" wider than the middle of the cotton reel and long enough to wrap around with 1" to spare.
 - Stranded cotton floss in light pink, brown and black
 - ½" white pompom for rabbit tail
- Toy stuffing
 - Hot glue gun



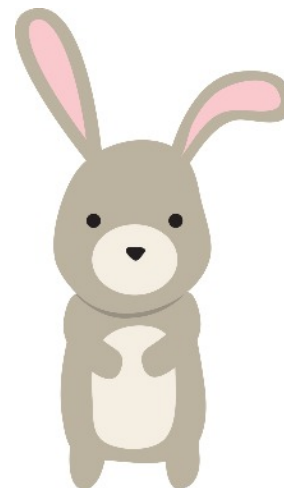
Note

The rabbit is hand-stitched and his seams are joined with cross stitch. You do this by placing the wrong sides together and joining one way using half cross stitch, (whip stitch over the edges) then return in the opposite direction to finish your stitch. This gives your seams extra strength since, if one thread is broken the whole seam won't unravel. It's also a nice decorative finish. Use 2 strands of floss.

Method

- Start by joining the two main body pieces from the centre of the back down to X marked on the template.
- Join the inner body along the bottom edge working from X outwards to the end of each paw and back again.
- Join the muzzle from B to C on the template and then finish joining the inner body. You will need to ease the outer fabric around the inner - it does go - I promise, and easing it round in this way gives the rabbit nice plump limbs.
- Insert head gusset matching at C. Stitch ½" down from the end of the head gusset.
- Stuff Fuzzypeg. Use a stuffing stick (bamboo skewer with the pointy end broken off and the end frayed to "grab" the stuffing) to push small pieces of stuffing into his limbs and muzzle. You can mould his body with your hands as you stuff.
- Place the outer and inner ear pieces together and stitch with small straight stitches placed at a shallow angle so they don't show through the reverse. Stitch to the sides of the head.
- Stitch eyes in black floss pulling firmly to add shape to the head. Whiskers are brown floss - take into the sides of the muzzle at an angle and come out at the nose. Make a tiny back stitch and emerge on the other side of the muzzle. Leave a loop of floss and repeat. When finished cut all the loops and cover the back stitches with satin stitch to form the nose.

- Wrap a piece of felt (or two if you prefer) around the centre of the cotton spool and secure in place with a dab of glue. This will provide a nice padded base for your floral fabric.
- Fold the top and bottom edges (long edges) of the floral fabric to the reverse so that the fabric is exactly the right width to fit the spool. Press well - this will hide the raw edges.
- Turn under one short edge too. Secure the raw edge to the felt already in place on the spool, then wrap fabric strip around and secure the finished edge in place, again with a dab of glue.
- Glue your rabbit into position on the top of the spool (ensure the seam in your fabric is at the back).
- Glue pompom tail in place.
- FINISHED!





Out and About

Now the weather is hopefully beginning to warm up a little, and life is awakening in the countryside around us, it's a great time to go pond dipping. This is such a fun way for young children to learn about aquatic habitats, the food chain, life cycles and even safety around water too! You'll be fine with just the basics - a net is the only essential, though a magnifying glass and a white tray filled with water will help you examine your finds more closely. Take care not to disturb the water too much or stir up the mud at the bottom of the pond, swirl your net gently around in the water. Tip anything you catch into the white tray so you can view it with your magnifying glass. You may find water snails, diving beetles, water boatmen, frog and toad spawn and tadpoles too of course - both of the frog and the toad variety!

It goes without saying of course that an adult should always supervise pond dipping and children should always wash their hands thoroughly afterwards.





“You can burn out easily if you don’t follow what feeds your soul”



Jenny talks to us about using organic fabrics, where she finds her inspiration and how she started her business, **Fluffmonger**

Based in Greensboro, NC, Jenny has been blogging about making stuffed toys with organic materials since 2015. Over on her website you’ll find gorgeous eco-friendly gifts, sewing patterns & organic kits.

How did you get started?

After learning to sew for a Christmas project a few years ago, I discovered you could buy sewing patterns for stuffed animals. I was immediately hooked and I quickly got into designing my own patterns and hand-dyeing organic fabrics, which I started using for my stuffed toys. I opened my Etsy shop in 2014, and a year later, I started blogging about my creative process on my website.

What do you wish you’d known before you started your own business?

Saying no doesn’t make you a bad person. I’ve been asked to make things for free or do things that wouldn’t benefit me or my business too many times to count. It took a long time for me

to not feel guilt or frustration every time someone asked me to do something I couldn’t or didn’t want to do. I’ve finally learned that saying no helps me maintain focus on what is important to my business and sets boundaries to support my physical and mental health.

Where do you find your inspiration?

The majority of my plush characters have been inspired by my cat. I have dozens of names for him, and I’m constantly adding new ones into the mix based on silly things he does. I enjoy taking his quirky traits and applying them to new animals. Snert, my mouth-breathing T-Rex, was based on my cat’s sinus issues that cause him to snort all the time.

Can you please tell us a bit about your design process?

Once I get inspired to create something new, I generally either go straight into drafting the pattern, or I might make a simple sketch of what I want to create. It’s not unusual for me to spend



few weeks drafting patterns and sewing a handful of prototypes to get what I'm looking for. Occasionally, I'll get into the double digits with prototypes for a design, and that's usually when they end up going in my closet until I decide to revisit them.

Do you have a favourite product you've made?

It's a toss up between Falafel the Llama and Snert the T-Rex. Falafel was the first animal I made when I started hand-dyeing fabrics, and he's the main character of my children's book. But I'm also partial to Snert because I secretly want him to come to life and be my pet.

What has been your biggest challenge?

Letting go of perfectionism.

And your proudest moment so far?

Probably when I was asked to design an ad campaign for a local non-profit to encourage shopping locally for the holiday season. The characters from my children's book got to be on posters, magazines, and billboards all over the region where

Can you please describe your typical working day?

I tend to work on one task until it's completed, so it varies a lot based on what I'm working on. If I'm in the design phase, most of my day will be spent switching between my drawing table, for drafting the pattern, and my sewing table, for sewing prototypes. After the pattern is finished, I spend a few days at the computer digitizing the pattern and writing instructions. Then I spend a few days dyeing fabric—testing colors, deciding which look best, and dyeing larger batches if I plan to make sewing kits to go along with the pattern. Then I spend a few days taking pictures of the steps for sewing the pattern and photographing the final pieces. In between making new designs, most of my days are spent dyeing/cutting fabric for kits, responding to emails, managing inventory, and fulfilling orders.

Do you have any advice for someone wanting to start their own business?

Stay true to yourself. I realize that can be difficult when starting out, but you can burn out easily if you don't follow what

feeds your soul. For a while, I expended a lot of energy trying to keep up with what competitors were offering. I tried creating things I thought people would buy instead of what I was passionate about making, and I stressed way too much over what to post on social media. I actually did end up getting burnt out for a while before transitioning over to selling sewing patterns. I eventually reassessed what it was about my business made me happy, which led me into creating patterns and tutorials. I get to spend more time designing, and I've been able to revisit my love of teaching. I also frequently receive photos of what people have been making with my patterns. Since some of my patterns are free, a lot of the photos people send are of toys made for charity, and that brings me so much joy!

And finally, what are your plans for the future?

Definitely creating more sewing patterns and kits!

Be sure to visit Jenny's [website](#) to see her beautiful creations. She's also on [Instagram](#) too!



Pattern and Tutorial free from Henhouse Homemade: [Vintage Patchwork](#)

Spring Badger Cushion

I love this time of the year as spring begins to spread her green mantle across the countryside and the days grow ever longer.

I think this little badger is enjoying the warmth of the spring sunshine too - a very simple machine applique in felt, made special as it's applied to quite a boldly patterned background - I used a remnant of 1930's curtain fabric to back my applique and framed it within a circle of hessian for textural contrast.

Sized to fit a 16" cushion pad.

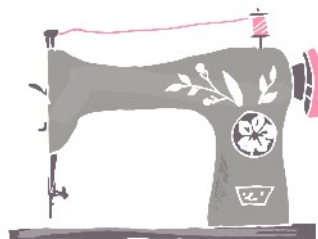


Materials

- 116" square medium weight fabric and two 16" x 12" rectangles of the same fabric for the back of the cushion (or you could use a plain fabric if preferred)
- 16" square hessian
- 8" square cream wool felt
- 12" square dark grey marl felt
- Scraps of black and light grey marl felt
- Stranded cotton floss in white and brown
- Temporary fabric marker pen
- Temporary fabric spray adhesive
- Bondaweb
- Black and a lighter coloured thread for your sewing machine
- Embroidery foot for your sewing machine
- 16" cushion pad

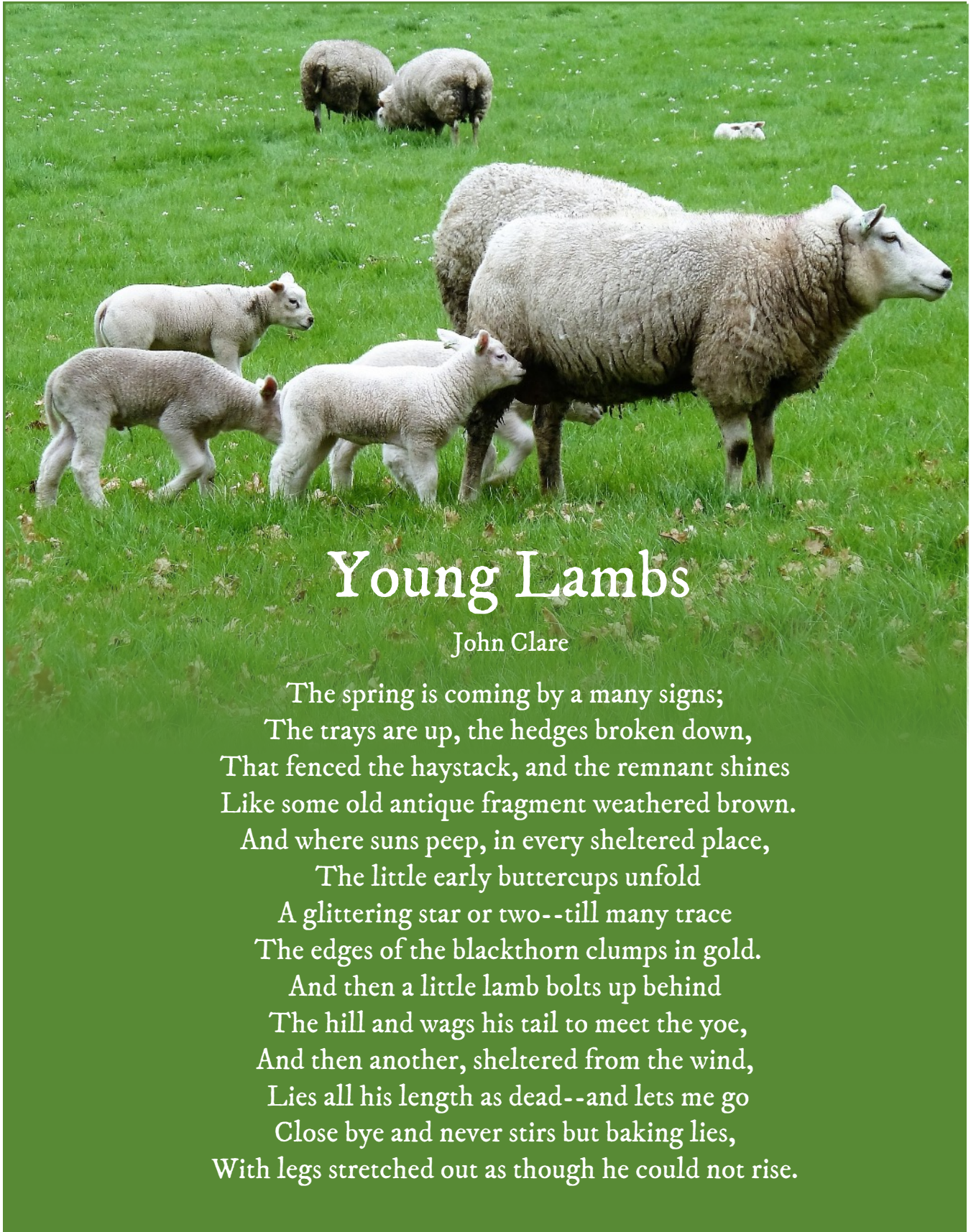
Method

- Fold your 16" square of floral fabric into quarters and press with your hands to mark the centre of the fabric. Use your temporary fabric marker pen to draw a 10" diameter circle around this centre point.
- Using the reverse template at the back trace the badger main body shape onto the paper side of your Bondaweb allowing a little extra for the neck to be overlapped by the head.
- Cut out roughly.
- Fuse to the reverse of your dark grey marl felt and cut out carefully. Peel off the paper backing and position within the circle you drew with the bottom edge just outside the circle (1).
- Continue building up the shape in this way (2). Fuse the pieces into place with a hot iron when you are happy with their positioning.
- Continue until the applique design is complete (3).
- Fit the embroidery foot to your sewing machine and drop the feed dogs. With black thread in your needle and a pale colour in your bobbin (for a less heavy and solid line) stitch around the edge of each shape twice. Don't be too neat, you're aiming for a sort of scribbled effect. (4)
- When finished trim loose ends and press lightly on the reverse.
- Using two strands of floss add details - tiny white stitches for the sparkles in the badger's eyes and long white straight stitches for his whiskers. Add nostrils in two strands of brown floss and satin stitch.
- Find the centre of your hessian square in the same way as before and with your temporary fabric marker pen draw a 10" circle at the centre. Cut out this circle.
- Lay your applique face up on a clean flat surface.
- Position the hessian panel over the applique so the two circles match and your badger is framed within the open hessian circle. Secure the hessian in place using your temporary fabric adhesive spray.
- Machine topstitch around the opening in the hessian 1/8" from the edge. This will secure it and keep the hessian from fraying.
- Press again on the reverse.
- Hem one long edge of each of your fabric rectangles.
- Place your front panel face up on a clean flat surface. Place the two rectangles face down on top aligning the sides and with the hemmed edges overlapping at the centre to form the envelope closing. Pin or baste in place then machine stitch around the edges.
- Clip corners and turn right side out.
- Insert cushion pad
- FINISHED!









Young Lambs

John Clare

The spring is coming by a many signs;
The trays are up, the hedges broken down,
That fenced the haystack, and the remnant shines
Like some old antique fragment weathered brown.
And where suns peep, in every sheltered place,
The little early buttercups unfold
A glittering star or two--till many trace
The edges of the blackthorn clumps in gold.
And then a little lamb bolts up behind
The hill and wags his tail to meet the yoe,
And then another, sheltered from the wind,
Lies all his length as dead--and lets me go
Close bye and never stirs but baking lies,
With legs stretched out as though he could not rise.

Conversion Tables

Volume

Weights		Imperial	Metric
		2 fl oz	55 ml
		3 fl oz	75 ml
		5 fl oz (¼ pint)	150 ml
		10 fl oz (½ pint)	275 ml
		1 pint	570 ml
		1 ¼ pint	725 ml
		1 ¾ pint	1 litre
		2 pint	1.2 litre
		2½ pint	1.5 litre
		4 pint	2.25 litres

Imperial	Metric
½ oz	10 g
¾ oz	20 g
1 oz	25 g
1½ oz	40 g
2 oz	50 g
2½ oz	60 g
3 oz	75 g
4 oz	110 g
4½ oz	125 g
5 oz	150 g
6 oz	175 g
7 oz	200 g
8 oz	225 g
9 oz	250 g
10 oz	275 g
12 oz	350 g
1 lb	450 g

Oven

Temperatures

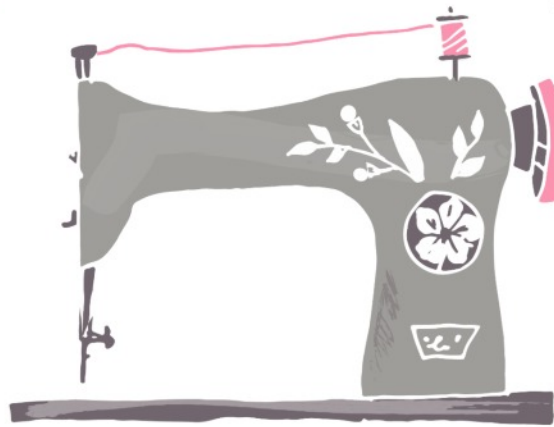
Gas Mark	°F	°C
1	275°F	140°C
2	300°F	150°C
3	325°F	170°C
4	350°F	180°C
5	375°F	190°C
6	400°F	200°C
7	425°F	220°C
8	450°F	230°C
9	475°F	240°C

American Cup Conversions

American	Imperial	Metric	Imperial	Metric	American
1 cup flour	5oz	150g			
1 cup caster/ granulated sugar	8oz	225g			
1 cup brown sugar	6oz	175g	½ fl oz	15 ml	1 tbsp
1 cup butter/margarine/lard	8oz	225g	1 fl oz	30 ml	1/8 cup
1 cup sultanas/raisins	7oz	200g	2 fl oz	60 ml	¼ cup
1 cup currants	5oz	150g	4 fl oz	120 ml	½ cup
1 cup ground almonds	4oz	110g	8 fl oz	240 ml	1 cup
1 cup golden syrup	12oz	350g	16 fl oz	480 ml	1 pint
1 cup uncooked rice	7oz	200g			
1 cup grated cheese	4oz	110g			
1 stick butter	4oz	110g			



Note: A pint isn't always a pint: in British, Australian and often Canadian recipes you'll see an imperial pint listed as 20 fluid ounces. American and some Canadian recipes use the the American pint measurement, which is 16 fluid ounces.

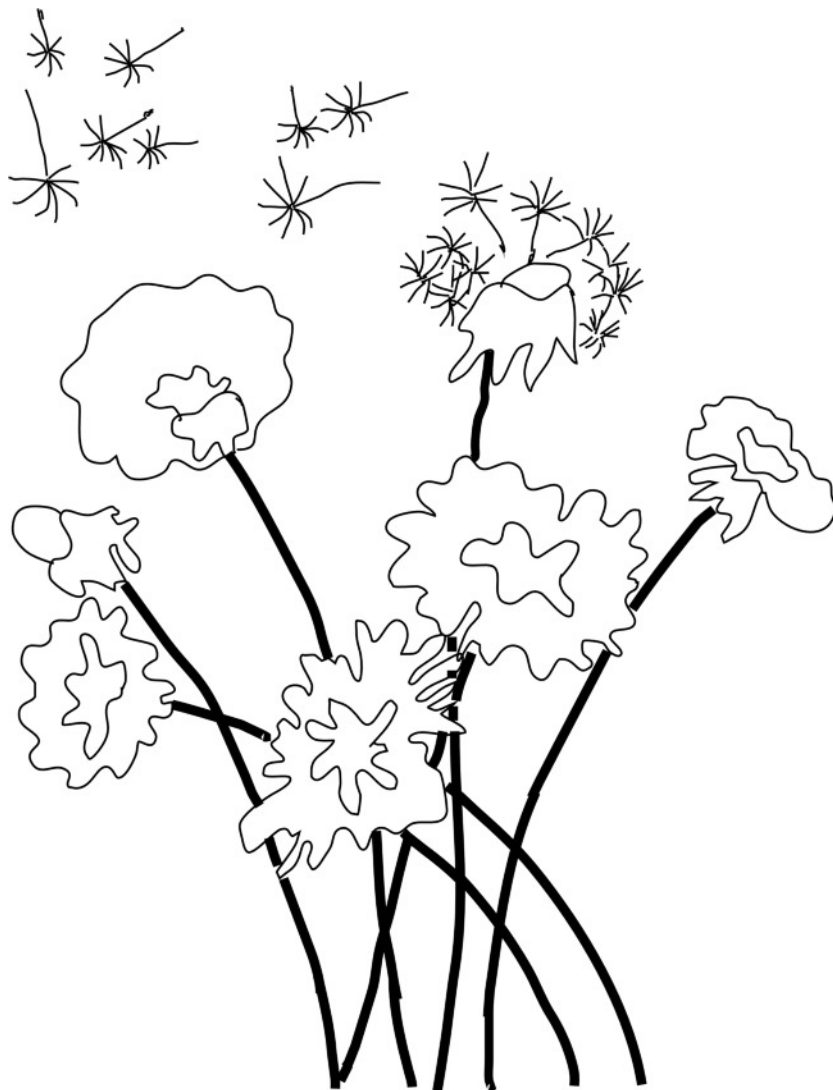


TEMPLATES

Dandelion Hoop

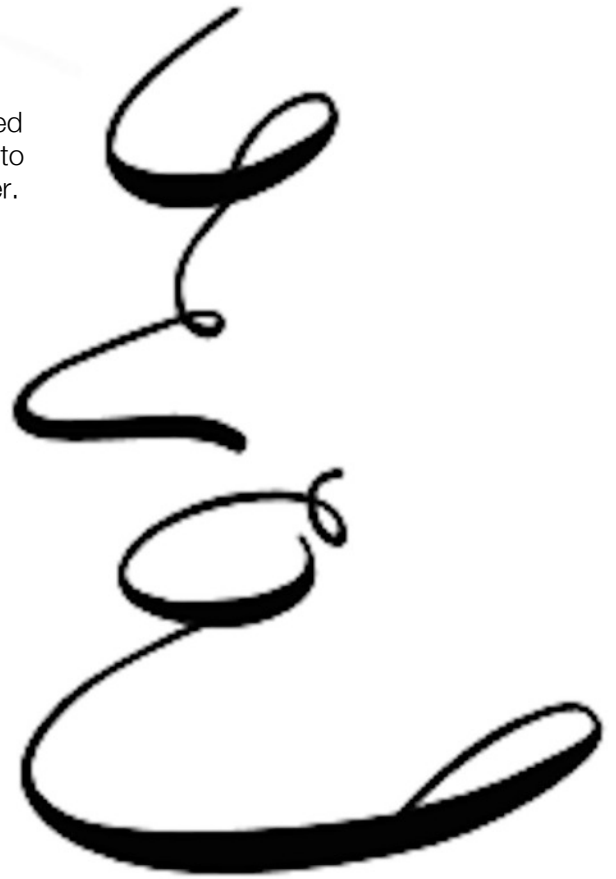
Design is the right size and also reversed to suit your preferred method of transfer.



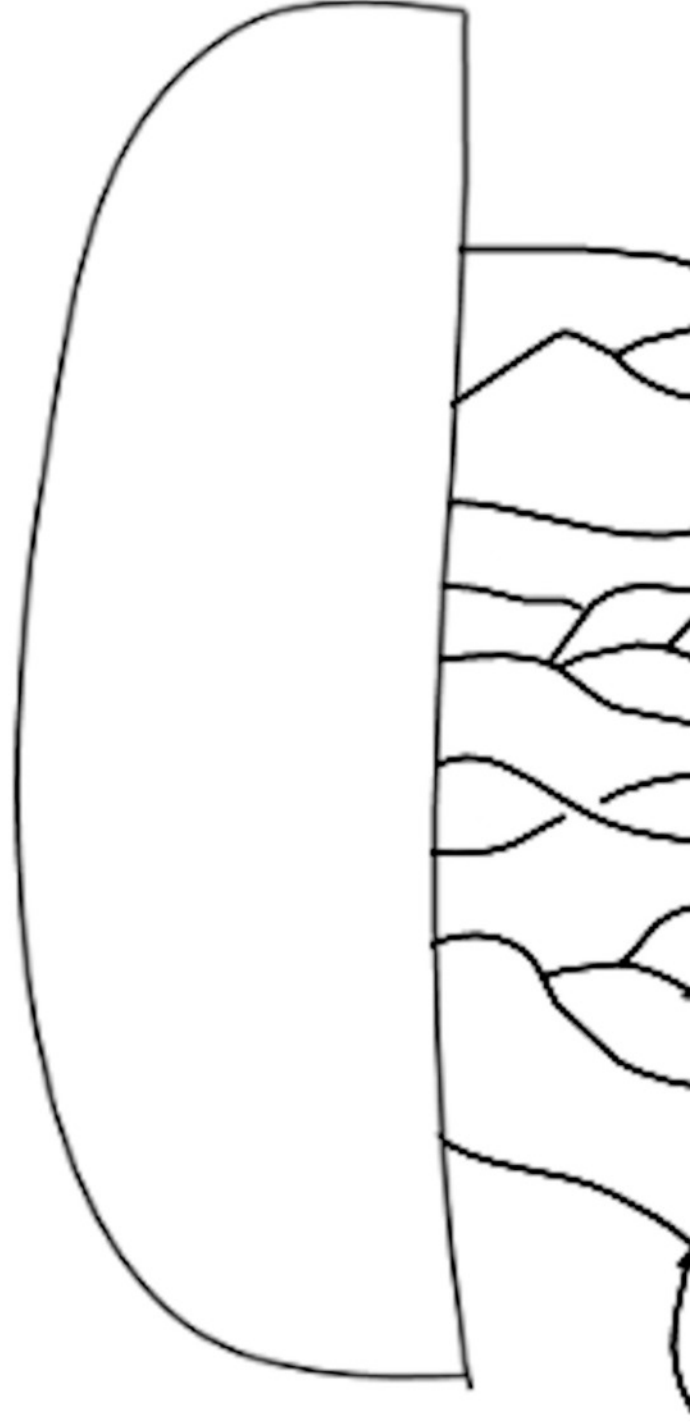


Let Love Grow

Design is the right size and also reversed to suit your preferred method of transfer. Be sure to trace the applique shapes onto the paper side of your Bondaweb from the REVERSE transfer.

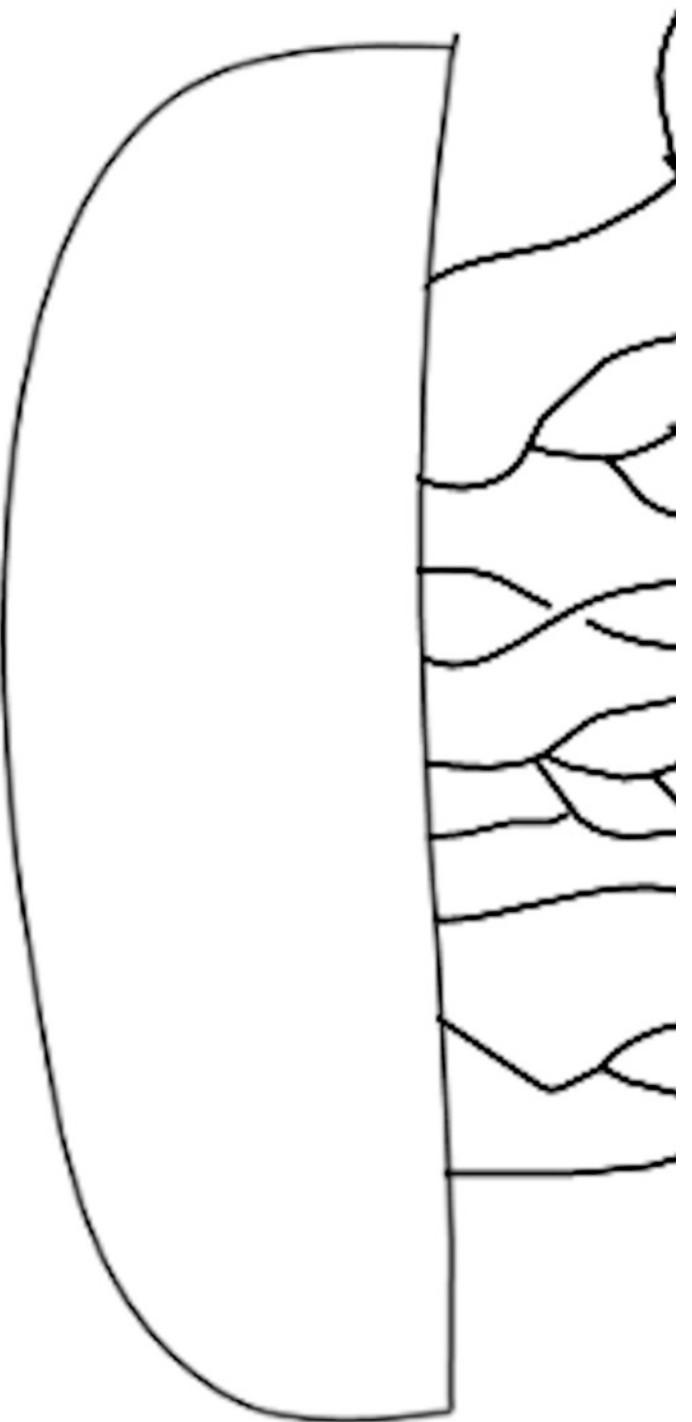


G·B·O·W



Let Love





G·R·O·W

Bunny Tail Pennant

Design is the right size and all method of transfer.

Shake
your
• BUNNY TAIL •



Flowers
BUNNY TAIL



Jungle Cats Hoop

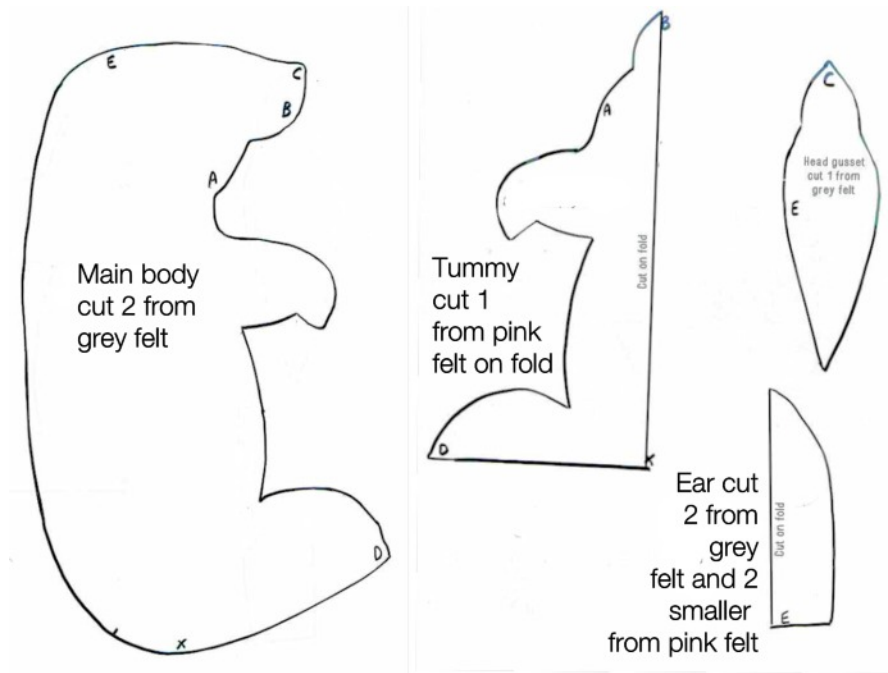
Design is the right size and also reversed to suit your preferred method of transfer. Be sure to trace the applique shapes onto the paper side of your Bondaweb from the REVERSE transfer.





Cotton Spool Rabbit

Templates are the right size. You do not need to add seam allowance.



Spring Badger Cushion

Templates are the right size and reversed for tracing onto the paper side of your Bondaweb

